

# JOHN GILPIN.

Cowper. *Allegro vivace.* (♩ = 126)

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Piano introduction in G major, 4/4 time. The music is marked *f* (forte). It features a lively melody in the right hand and a supporting bass line in the left hand, both characterized by eighth and sixteenth notes.

Bass. *mf*

John Gil - pin was a cit - i - zen Of

The bass vocal line begins with a rest, then enters with the lyrics "John Gil - pin was a cit - i - zen Of". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand, marked *mf* (mezzo-forte).

cre - dit and re - nown, A train - band Cap - tain eke was he Of

The bass vocal line continues with the lyrics "cre - dit and re - nown, A train - band Cap - tain eke was he Of". The piano accompaniment features a mix of eighth and sixteenth notes, marked *f* (forte) in the left hand and *mf* (mezzo-forte) in the right hand.

Soprano. *p*

Alto. *p*

John Gil - pin's spouse said to her dear,

John Gil - pin's spouse said to her dear,

fa - mous Lon - don town. —

The Soprano and Alto vocal lines enter with the lyrics "John Gil - pin's spouse said to her dear,". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand, marked *p* (piano). The section concludes with a final chord and a trill in the left hand.

*molto rall.* - - -

Soprano. *p*

Though wed - ded we have been These twice ten

Alto. *p*

Though wed - ded we have been These twice ten

*molto rall.* - - -

*p*

*molto rall.* - - -

*a tempo*

*p*

te - - di - ous years, yet we No hol - i - day have

*p*

te - - di - ous years, yet we No hol - i - day have

*p a tempo*

*p* **A**

seen. To - mor - row is our wedding - day, And

*p*

seen. To - mor - row is our wedding - day, And

*p* **A**

we will then re - - pair *mf* Un - to the Bell at

we will then re - - pair Un - to the Bell,

Ed - mon-ton, All in a chaise and pair. *parlante p* My

*mf* un - to the Bell All in a chaise and pair.

sis - ter, *p parlante* My - self, *mf* Will

and my sis - ter's child, and chil - dren three, *mf* Will

*poco espressivo. p*

fill the chaise; so you must ride On

fill the chaise; so you must ride On

*f*

horseback af-ter we.

horseback af-ter we.

Bass.

*mp*

He soon re-

*f*

*Andante poco mosso.*

Tenor. *p* *mf*

I do admire Of wo-man-kind but one, And

- plied I do admire Of wo-man-kind but one, And

*p* *mf*

*Andante poco mosso. (♩ = 72)*

*p*



Tenor I. *espressivo.* *poco rit.*

you are she, my dearest dear, and you are she, my dear-est dear,

Tenor II.

you are she, my dearest dear, and you are she, my dear-est dear,

Bass I. *poco rit.*

you are she, my dearest dear, and you are she, my dear-est dear,

Bass II.

you are she, my dearest dear, and you are she, my dear-est dear,

*mf*

*pa tempo*

There-fore it shall be done.

*p*

There-fore it shall be done.

*p*

There-fore it shall be done.

*p*

There-fore it shall be done.

*a tempo*

*p*

*dim.*

*dim.*

*Molto vivace.* (♩ = 136)

cre - - - scen - - - do

*ff*

Soprano. **B**

Alto.

Tenor. *p* The chaise was

Bass. *p* The morning came,—

The morning came,—

*dim.* *p* *R.H.*

**B**

But yet was not al - low'd To drive up to the  
brought, But yet was not al - low'd To drive up to the  
*cresc.* the chaise was brought, But not al - low'd To drive up to the  
*cresc.* the chaise was brought, But not al - low'd To drive up to the

*poco più sostenuto.*

door, lest all Should say that she was proud.  
door, lest all Should say that she was proud.  
door, lest all Should say that she was proud.  
door, lest all Should say that she was proud.

*poco più sostenuto.*

*poco rit.* *f* *Allegro pomposo.*

So three doors off the chaise was stay'd, Where

So three doors off the chaise was stay'd, Where

So three doors off the chaise was stay'd, Where

So three doors off the chaise was stay'd, Where

*Allegro pomposo.* (♩ = 108)

*poco rit.* *f*

*sempre f*

they did all get in; Six pre-cious souls, and all a-gog To

*sempre f*

they did all get in; Six pre-cious souls, and all a-gog To

*sempre f*

they did all get in; Six pre-cious souls, and all a-gog To

*sempre f*

they did all get in; Six pre-cious souls, and all a-gog To

*sempre f*

dash through thick and thin.

dash through thick and thin.

dash through thick and thin.

dash through thick and thin.

*ff*

*cresc.*

*Piu vivace come Ia* (♩ = 136)

*mf*

*cresc.*

Bass.

*f*

Smack went the whip,



## Soprano.

*f*  
round went the wheels, Were ne - ver folk so

*f*  
Alto.  
round went the wheels, Were ne - ver folk so

*f*  
Tenor.  
round went the wheels, Were ne - ver folk so

*f*  
Bass.  
round went the wheels, Were ne - ver folk so

*f*

glad, *f* As

glad, *f* The stones did rat-tle un - der-neath, As

glad, *f* The stones did rat-tle, rat-tle un - der-neath, As

glad, *f* rat-tle un - der-neath, As

*mf* *cresc.* *f*



if Cheap - side were mad. \_\_\_\_\_

if Cheap - side were mad. \_\_\_\_\_

if Cheap - side were mad. \_\_\_\_\_

if Cheap - side were mad. \_\_\_\_\_

*ff*  
*marcato*

Detailed description: This block contains the first system of a musical score. It features four vocal staves (soprano, alto, tenor, and bass) and a piano accompaniment. The vocal parts are in G major and have the lyrics 'if Cheap - side were mad.' followed by a long horizontal line for a sustained note. The piano accompaniment consists of two staves. The right hand plays a rapid sixteenth-note arpeggiated figure. The left hand plays a slower, more rhythmic pattern with some chords. A dynamic marking of *ff* (fortissimo) and the tempo marking *marcato* are present at the start of the piano section.

Detailed description: This block contains the second system of the musical score. It continues the vocal and piano parts from the first system. The vocal staves show the continuation of the sustained notes. The piano accompaniment continues with the same arpeggiated figure in the right hand and rhythmic pattern in the left hand. The system concludes with a final measure of the piano part.

**D**

*mf*

John Gil - pin, at his

*mf*

John Gil - pin, at his

*dim.*

*p*

*mf*

And up he

*mf*

hor - - se's side, Seized fast the flow - ing mane, — And up he

*mf*

And up he

*mf*

hor - - se's side, Seized fast the flow - ing mane, — And up he

*cresc.*

got, in haste to ride, But soon came

got, in haste to ride, But soon came

got, in haste to ride, But soon came

got, in haste to ride, But soon came

*f* *p* *sf* *p*

*mf* *Andantino.*

down a - gain: For sad - dle tree — scarce reach'd had he, His

*mf*

down a - gain: For sad - dle tree scarce reach'd had he, His

*mf*

down a - gain: For sad - dle tree scarce reach'd had he, His

*mf*

down a - gain: For sad - dle tree scarce reach'd had he, His

*Andantino.* ( $\text{♩} = 136$ ) ( $\text{♩} = \text{♩}$ )

*tr* *mf*

jour - ney to be - gin, When, turn - ing round his

jour - ney to be - gin, When, turn - ing round his

jour - ney to be - gin, When, turn - ing round his

jour - ney to be - gin, When, turn - ing round his

*p*

*tr*

head, he saw Three cus - tom-ers come in. So

head, he saw Three cus - tom-ers come in. So

head, he saw Three cus - tom-ers come in. So

head, he saw Three cus - tom-ers come in. So

*f*

*f*

*f*

*p*

**E**

*p*

down he came; for loss — of time Al - though it grieved him

*p*

down he came; for loss of time Al - though it grieved him

*p*

down he came; for loss of time Al - though it grieved him

*f* *b* *^* *p*

down — he came; for loss of time Al - though it grieved him

**E**

*pp* *poco rall.* *a tempo* *mf*

sore: — Yet loss of pence, full well he knew; Would

*pp* *mf*

sore: — Yet loss of pence, full well he knew; Would

*pp* *poco rall.*

sore: — Yet loss of pence, full well he knew;

*pp*

sore: — Yet loss of pence, full well he knew;

*poco rall.* *a tempo* *mf*

*distintamente*  
 trou-ble him, would trou-ble him, would  
*distintamente*  
 trou-ble him, would trou-ble him, would  
*mf* *distintamente*  
 Would trou-ble him, would  
*mf* *distintamente*  
 Would trou-ble him, would

*poco rit.* *a tempo*  
 trou - ble him much, — much — more. —  
 trou - ble him much, — much — more. —  
 trou - ble him much, — much — more. —  
 trou - ble him much, — much — more. —

*poco rit.* *a tempo*



*f*

*tr*

*pp non affrettando*

*p*

*pp non affrettando*

*p*

*cresc.*

*cresc.*

*p*

*Molto moderato (quasi Andante) e con dignità.*

*p*

Now see him mounted

*p*

Now see him mounted

*p*

Now see him mounted

*p*

Now see him mounted

*Molto moderato (quasi Andante) e con dignità. (♩ = 84.)*

*sf*

*p ma poco marcato.*

once a - gain Up - on his nim - ble steed, Full

once a - gain Up - on his nim - ble steed,

once a - gain Up - on his nim - ble steed, Full

once a - gain Up - on his nim - ble steed,

*sempre p*

slow - ly pac - ing o'er the stones, With cau - tion and good

*sempre p*

slow - ly pac - ing o'er the stones, With cau - tion and good

*sempre p*

slow - ly pac - ing o'er the stones, With cau - tion and good

*sempre p*

slow - ly pac - ing o'er the stones, With cau - tion and good

*sempre p*

**F** *Più mosso.*

heed:  
heed:  
heed:  
heed:

But finding soon a smoother road Be-

But finding soon a smoother road Be-

**F** *Più mosso.* (♩ = 100.)

*sf p*

*poco cresc.*  
The snort-ing beast be - gan to trot, Which  
*poco cresc.*  
The snort-ing beast be - gan to trot, Which  
*poco cresc.*  
- neath his well-shod feet, The snort-ing beast be - gan to trot, Which  
*poco cresc.*  
- neath his well-shod feet, The snort-ing beast be - gan to trot, Which

*poco cresc.*

*poco cresc.*

gall'd him in his seat. So, Fair and soft-ly,

gall'd him in his seat. So, Fair and soft-ly,

gall'd him in his seat. So, Fair and

gall'd him in his seat. So, Fair and

*mf*

*poco a poco accel. al Vivace.*

John he cried, — But John he cried in vain, That

John he cried, — But John he cried in vain;

*poco a poco accel. al Vivace.*

soft-ly, John he cried, John he cried in vain,

soft-ly, John he cried, John he cried in vain,

*poco a poco accel. al Vivace.*

*cresc.*

trot became a gallop soon, In

That trot became a gallop soon In

Trot became a gallop soon, In

That trot became a gallop soon In

(♩ = 116.)

*p*

*Molto vivace.*

spite of curb and rein.

spite of curb and rein.

spite of curb and rein.

spite of curb and rein.

*Molto vivace.* (♩ = 96.)

*sf* *p* *cresc.*

*mf* So, stoop - ing down, as needs he must Who

*mf* So, stoop - ing down, who

*mf* So, stoop - ing down, as

*mf* So, stoop - ing down, as

*f p*

can - not sit up - right, He grasp'd the mane with

can - not sit up - right, He grasp'd with

needs he must Who can - not sit up - right, grasp'd the

needs he must Who can - not sit up - right,

8



both his hands, His

both his hands, And eke with all his might.

mane with both his hands And all his might.

And eke with all his might.

*cresc.*

**G**

horse, who nev - er in that sort Had han - dled been be - fore, What

*mf* His horse, who ne'er Had han - dled been be - fore,

*mf* His horse, who nev - er in that sort Had han - dled been be -

*mf* His horse, who nev - er in that sort Had han - dled been be -

**G**

*fp*

*fp*

thing up - on his back had got Did won - der more and

What on his back had got Did won - der more and

-fore, What he'd on his back Did won - der more and

-fore, Did won - der more and

*cresc.*

more. *mf* A - way went Gil - pin, neck or nought; A - way went hat and

more. *mf* A - way went hat and

more. *mf* A - way went Gil - pin, neck or nought; A - way went hat and

more.

*fp*

wig; — He lit - tle dreamt, when he set out, Of running such a

wig; — He lit - tle dreamt, when he set out, Of running such a

wig; — He lit - tle dreamt Of running such a

He lit - tle dreamt Of running such a

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with some rests, while the bass staff provides a harmonic accompaniment with eighth and sixteenth notes.

**H**  
rig. The dogs did bark, — the child - - ren

rig. The dogs — did — bark, — the child - - ren —

rig. The dogs did bark, — the

rig. The dogs — did — bark, — the

**H**

The piano accompaniment continues with a treble and bass staff. It features a strong melodic line in the treble staff, often marked with accents (^) and dynamic markings like *f* (forte). The bass staff provides a steady accompaniment with eighth notes.

scream'd, And

scream'd, Up flew the win-dows all; And

child - ren scream'd, And ev - -ry soul cried

child - -ren scream'd, Up flew the win-dows all;

ev - -ry soul cried out, Well done! Well

ev - -ry soul cried out, Well done! Well

out, cried out, Well done!

— They cried out, Well done!

done! As loud as they could bawl. \_\_\_\_\_

done! As loud as they could bawl. \_\_\_\_\_ A -

As loud as they could bawl. \_\_\_\_\_

As loud as they could bawl. \_\_\_\_\_ A -

*cresc.* *ff*

I

A-way went Gil - pin - who but he? His

-way went Gil - pin - who but he? His

A-way went Gil - pin - who but he? His

-way went Gil - pin - who but he? His

I

*p* *cresc.* *f*

fame soon spread a-round, his fame soon spread a-round\_

fame soon spread a-round, his fame soon spread a-round\_

fame soon spread a-round, his fame soon spread a-round\_ *f*

fame soon spread a-round, his fame soon spread a-round\_

*f*

He car-ries weight! he rides \_ a race!

He car-ries weight! he rides \_ a race!

car-ries weight! he rides \_ a race, rides \_ a race!

He car-ries weight! he rides \_ a race!

*sempre f*



**Vocal Part:**

Four vocal staves, each with the lyrics: *'Tis for a thou - - sand pound!*

**Piano Part:**

The piano accompaniment consists of two staves. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *ff* (fortissimo) and *ff* with an accent (^).

**Key Signature:** Two sharps (F# and C#).

**Time Signature:** Common time (C).

**Tempo/Character:** Not explicitly stated, but the notation suggests a fast, rhythmic tempo.

**J** Soprano. *p* At

*dim.*

*dim.*

Ed - - monton, his lov - ing wife From the bal - - co - ny

*p*

spied Her ten - - der hus - - band, wond - - 'ring

Alto. *p*

wond - - 'ring

much To see how he did ride. Stop, *f*

much To see how he did ride. Stop, *f*

*sempre p*

stop, stop, John Gil - pin! Here's the *f*

stop, stop, John Gil - pin! Here's the *f*

*cresc.*

house— they all at once did cry; The din - ner waits, *f*

house— they all at once did cry; The din - ner waits, *f*

*mf*

the din - ner waits, and we are tired:  
the din - ner waits, and we are tired:

*p.*

Tenor. *mf* (*gasping*)  
Said Gil - pin — So am I!

Bass. *mf*  
Said Gil - pin — So am I!

*cresc.* *sf p*

Soprano. **K**

Alto. *mp*

Tenor. But yet his horse was

Bass. *mp*  
But yet his horse was

**K**

But yet his horse was  
not a whit In - clined to tar - ry there, —

But yet his horse was  
not a whit In - clined to tar - ry there, —

*mp*

*sempre p*

not a whit In - clined to tar - ry there, For why? his

*mp* not a whit In - clined to tar - ry there, For why? his *p*

not a whit In - clined to tar - ry there, For why? his *p*

*mp* not a whit In - clined to tar - ry there, For why? his *p*



own-er had a house, a house Full ten miles

own-er had a house, a house Full ten miles

own-er had a house, a house Full ten miles

own-er had a house, a house Full ten miles

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'own-er had a house, a house Full ten miles'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

off at Ware. *L*

off at Ware. *L*

off at Ware. *f* A -

off at Ware. *f* A -

*cresc.*

The second system continues the musical piece. It features four vocal staves and a piano accompaniment. The lyrics are 'off at Ware.' followed by a long note. The piano part includes a crescendo marking and a final melodic flourish. The system concludes with a double bar line.



A - way went Gil - pin out of breath, And  
 A - way went Gil - pin out of breath, And  
 - way went Gil - pin out of breath, And sore a-against his will,  
 - way went Gil - pin out of breath, And sore a-against his will,

sore a-against his will, A - way went Gil - pin out of breath, a -  
 sore a-against his will, A - way went Gil - pin out of breath, a -  
 a-against his will, a - way went he,  
 a-against his will, a - way went

*sempre f*

-way went Gil - pin out of breath, Till at his friend the Cal - len - der's, till

-way went Gil - pin out of breath, Till at his friend, till

a-way went he, Till at his friend, till

he, a-way went he, Till

*sempre f*

*accel.*

at his friend the Cal - len - der's His horse at

at his friend the Cal - len - der's His horse, *accel.*

at his friend the Cal - len - der's His horse at last, *accel.*

at his friend the Cal - len - der's His horse, *accel.*

*accel.*

last, at last stood still.

his horse at last stood still.

his horse at last stood still.

his horse at last stood still.

*cresc.*

*lunga*

*sf*

Alto.

*mp*

The Cal-len-der, a -

*The crotchet like the preceding ♩.*  
♩ = 96.

*f*

*sf*

*p*

-mazed to see His neighbour in such trim, Laid down his

*p*

pipe, flew to the gate, And thus ac-cost-ed him: *mf*  
 Bass. What

*mf* *p*

**M**  
 news, what news? your tid-ings tell, *cresc.*

*f* *mf*  
 Tell me you must and shall— Say why bare-head-ed you are come, Or

why you come at all?